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ASIATIC RESEARCH BUREAU
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Duel Collection



LIBRARY OF CONGRESS

THE NOYES COLLECTION

OF

JAPANESE PRINTS

DRAWINGS, ETC.

PRESENTED BY

CROSBY STUART NOYES

Reprinted from Report of the
Librarian of Congress 1906

WASHINGTON
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1906

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RUBEN
ASIATIC RESEARCH BUREAU
FOGG ART MUSEUM

Collection of prints, original drawings, water-color
paintings, and illustrated books by cele-
brated Japanese artists

Given by Mr. Crosby S. Noyes,
Washington, D. C.

(3)

CORRESPONDENCE IN REGARD TO COLLECTION OF PRINTS, ETC.,
GIVEN BY MR. CROSBY S. NOYES

Washington, D. C., October 17, 1905

My DEAR SIR: The collection of Japanese pictures, engravings, illustrated books, etc., which I hereby tender to the Congressional Library, Washington, D. C., will, I think, serve to supply in some degree an illustration of the extraordinary variety in Japanese art and an instructive and timely insight into the history, legends, religions, industries, amusements, folklore, fauna and flora, scenery, drama, and all the wide range of art motives of the wonderful people who are just now the center of world interest.

A study of the many-sided Japanese character develops sharp contrasts at every turn. A visit to Japan in time of peace gives the impression of a gentle, refined, light-hearted, artistic, peaceable, pleasure-loving, rather frivolous people, with a passionate love for flowers, fine scenery, and all that is beautiful in nature; nice and dainty in their tastes, carrying their habits of personal and household cleanliness to the extreme, and spending a considerable portion of their time in enervating hot baths.

Again, seen in their almost continuous round of festivals throughout the year, they seem to be holding a perpetual holiday.

Another turn, and beholding them swarming in the rice fields, the tea plantations, the vegetable and flower gardens, the workshops, the fisheries, and the schoolrooms, and all Japan seems to be an industrial beehive, and every man, woman, and child at work or in study.

Then war comes, and these same gentle, peaceable, volatile, undersized sybarites are transformed in a twinkling into heroic warriors of fanatical courage, unparalleled fortitude, stoical endurance of pain, intense tenacity of purpose,

and self-sacrificing devotion to country that has never been surpassed in the history of the world.

The stronger and nobler qualities of the Japanese have been persistently underrated by most writers.

Pierre Loti in his "*Madame Chrysantheme*" characterizes them as chattering monkeys, interesting only for their quaintness and comicality.

Even Sir Edwin Arnold, their ardent admirer, while lauding "their charming courtesy, their exquisite arts, and their almost divine sweetness of disposition," ends by rating them as "butterflies" with no serious purpose in life.

Basil Hall Chamberlain, in "*Things Japanese*," while cordially joining with Sir Edwin Arnold in laudation of their art; courtesy, and sweetness of temper, also accepts his estimate of the people as "pretty weaklings."

Miss E. R. Scidmore, however, a thoughtful and acute observer of Japanese life and character, in her delightful "*Jinrickisha Days in Japan*," while characterizing the Japanese as "the enigma of this century; the most inscrutable, the most paradoxical of races," and setting forth duly the volatile and apparently frivolous side of the Japanese character, dwells with emphasis upon its contrasting solid qualities of wisdom, dignity, nobility, thoughtfulness, and conscientiousness. At moments, she says, they appear to be a trifling, superficial, fantastic people, bent on nothing but pleasing effects; "and again, the Occidental is a babe before the deep mysteries, the innate wisdom, the philosophies, the art, the thought, the subtle refinements of this charming people, who so quickly win the admiration, sympathy, and affection of the stranger."

Their art, as well as character, is notable for its diversity and strong contrasts. In its different schools—academic, realistic, and impressionist—it is by turns vigorous, graceful, grotesque, weird, decorative, refined, intense, dainty, and poetic. It is distinguished by the exquisite beauty of its color harmonies, delicate gradations of tone, subtle fineness of touch contrasted with bold directness of method; for the delicacy, accuracy, and at the same time the vigor of its line "ranging from hairbreadth to the width of an inch." It has been well described as "a combination of delicate grace, infallible accuracy, and unostentatious verve, the

same brush wielded with admirable strength, and reveling in microscopic elaboration of detail."

And Japanese art, as well as character, has been misunderstood and misrepresented.

Sir Rutherford Alcock, in his supercilious and superficial "Art and Art industries of Japan," shows his profound ignorance of his subject when he quotes, approvingly, an "eminent art critic" of his acquaintance as declaring that "the Japanese artists do not appear to know what beauty is in the human form," that "there does not seem to be the least trace of sentiment or kindness between the human specimens of the race. They all look at each other hatefully, spitefully, absurdly. I do not understand it! An art which is blind to beauty, virtue, pathos, piety—everything charming and elevating in man."

And Sir Rutherford Alcock adds that he is compelled to agree with his friend, the "eminent art critic," in his condemnatory verdict.

Now the art of the Japanese—the gentlest as well as the bravest of human kind—has been applied all through its history to the illustration of the tender relations between parents and children, the devoted affection of friends—to portraying acts of heroism, virtue, piety, fervid patriotism, and ready sacrifice of life to duty, honor, friendship, and in behalf of country.

A well-informed writer on Japanese art says, in "The Collector and Art Critic:" "Back of all Japanese art lies the Oriental mind, which revels in symbolism, in allegory, teaching some virtue or moral in pretty poetic fancy, a reminder of some historical heroism held up as an example or some historical iniquity held up as a warning."

This tender, sympathetic side of Japanese character displays itself all through its art.

Hotei, the jolly Japanese Santa Claus, appears everywhere surrounded by a troop of joyous, laughing children. "The Aged Couple of Takasaga," the personification of serene, harmonious conjugal happiness, enjoyed together through a long life in "John Anderson my Jo" fashion, figure constantly in Japanese art, and the picture of this benign old couple is the universal wedding present given to serve as an inspiring model to the bridal pair.

"The One Hundred Examples of Filial Piety" have been the perennial subject of Japanese art from time immemorial.

Hartmann, in the same line, speaks of the art works of the Japanese as "full of beauty and seem the natural manifestation of serene, contented, and happy minds."

This feeling of warm affection is expressed continuously in the exquisite pictorial devices styled *surimono*, circulated among friends on festival occasions and commemorative greetings in private life, corresponding to our Christmas, New Year and birthday cards which are decorated in the most dainty and charming manner with tokens expressive of tender love and good wishes for the happiness, prosperity, and longevity of the recipient.

An effective moral lesson is taught in one of the commonest representations in Japanese art—that of the group of three monkeys, where the first screens his eyes with his hands, the second his ears, and the third his mouth, to show that we should never see, hear, nor speak evil.

The sad story of the unhappy Ono-No-Kumachi, commencing with her career as a reigning beauty, a popular poet, then the successive stages of her downfall to a condition of beggary and abject misery, ending with death from starvation, is depicted with infinite pathos by Japanese artists.

Everywhere in art, literature, and the drama the story is told of "The Forty-Seven Ronins," the devoted band who cheerfully sacrificed their lives to the protection of the honor of their chieftain and to the work of bringing to punishment the perfidious miscreant responsible for his death.

Now, as to their artistic blindness to beauty in human form. Mr. S. Hartmann, author of "A History of American Art," and a recognized authority upon art matters, says in his work on "Japanese Art:" "The Japanese artists see in women a glorification of all beautiful things." Other competent writers upon Japanese art have dwelt upon the work of special artists in this line—of Sukenobu, Haronobu, and Hokusai, noted for the singular grace and refinement with which they invested the female figure; of Yeishi, Yeizan, and Yeisen, who devoted their art almost exclusively to the charms and graces of Japanese womanhood;

of Utamaro, characterized as "the greatest painter of Japanese women," and noted for "the infinite tenderness and grace, the exquisite beauty and delicacy of forms and flowing lines with which he rendered his subjects."

And this is the art which Sir Rutherford Alcock asserts is "blind to beauty, virtue, pathos, piety, everything charming and elevating in man!"

It is the art that, as Miss Scidmore says, "has already revolutionized the western world, leaving its impress everywhere."

It is the art that taught Whistler his exquisite draughtsmanship and brush work, subtle gradations of tone and dainty color harmonies; the art from which Manet and the French school of impressionists got their inspiration, and that, as Hartmann declares, has influenced the several lines of work of Whistler, Manet, Degas, Skarbina, the German Secessionists, Puvis de Chavannes, D. W. Tryon, Steinlein and Monet; and he adds "that nearly two-thirds of all painters who have become prominent during the last twenty years have learned in one instance or another from the Japanese."

That preëminent authority in matters Japanese, Capt. F. Brinkley, in his admirable work upon "Japan; Its History, Arts, and Literature," says of Japanese art that it "displays remarkable directness of method and strength of line; that the artist knows exactly what he wants to draw and draws it with unerring fidelity and force; that the very outlines of the picture are in themselves a picture, and that the whole is pervaded by an atmosphere of refinement, tenderness, and grace."

It is the art that drew from John Leighton more than forty years ago a tribute to the "marvelous skill" of the Japanese artists; that Edward F. Strange in "Japanese Illustrations": characterizes as "the delightful arts of Japan" and says "as mere arrangements of decorative color they are generally superb; as exercises in composition, they are in the aggregate unsurpassed."

What is to be the future of this remarkable people? This is the great problem now before the world. The pursuit of this inquiry will necessarily lead to a close study of the antecedents of the Japanese; their history, life, manners

and customs, industries and arts, and it is believed that this collection will afford the inquirer a considerable amount of information.

I hope to be able to add in my lifetime to the interest and importance of the exhibit here presented.

Sincerely yours

CROSBY S. NOYES

Honorable HERBERT PUTNAM

Librarian of the Congressional Library

Washington, D. C.

WASHINGTON, D. C., *October 18, 1905*

My dear Mr. NOYES:

I have received your communication, making formal tender of the gift to the Library of your collection of Japanese pictures, engravings, illustrated books, etc., which have been for several months in our possession, but are only now formally transferred. Pray believe our acceptance and acknowledgment as cordial as we desire them to be prompt.

Your letter of gift indicates most interestingly the significance of the collection in reflecting the life, as it reflects the art, of Japan; and makes clear that Japanese art not merely exhibits an artistic facility, but embodies an ethical spirit. With your permission, we shall be glad to publish the letter in connection with the announcement of the gift.

The intrinsic interest of the material is greatly enhanced to this Library by the fact that it represents on your part many years of careful and devoted accumulation not merely in this country and in Europe but in Japan itself. We are gratified at your intimation that it is to be further added to in the future.

It will immediately be prepared for exhibit. With its first exhibit we shall associate with it some of other subjects of art which you have lent to us—the netsukes, etc.—which will reinforce it by their further illustration of the achievements of Japanese art.

With high regard and appreciation, I am,

Faithfully yours

(Signed)

HERBERT PUTNAM

Librarian of Congress

Hon. CROSBY S. NOYES

The Washington Star, Washington.

COLLECTION OF PRINTS, ORIGINAL DRAWINGS, WATER-COLOR PAINT-
INGS, AND ILLUSTRATED BOOKS BY CELEBRATED JAPANESE
ARTISTS

Given by Mr. CROSBY S. NOYES, Washington, D. C.

I. PRINTS

Buncho (died 1796)

Man and woman with a bird.

Chogaku.

Feast in a tea-house.

Harunobu Suzuki (1705-1772)

Mother and child catching crickets.

Picking tea-leaves.

Woman with lantern ascending stairway, while another woman
looks at her from a window.

Woman beating a man with a smoker's pipe.

Hirokage.

Drunken party returning from a feast at Shinobazu Pond,
(Tokyo)

Hiroshige I. (1793-1859)

Portrait of a woman. (Takao)

Daimyo.

(a) Gathering shellfish. (b) Fish in tubs.

Geisha girl.

Painting the interior of large kettle.

Procession of a princess in Yedo.

Akasaka on the Tokaido.

Fujikawa on the Tokaido.

Takegawa on the Tokaido. (Crossing the bridge)

Landscape, with Mount Fuji in the distance.

Mount Fuji seen from Miho Bay.

Public road by the sea.

Shono on the Tokaido.

Street in Kanagawa. (On the Tokaido)

View of Mount Fuji from Nihon bridge, Yedo.

Crawfish.

Fish.

Nightingale and Japonica flower.

Plum tree and bird.

Two fish. (Ayu)

Hiroshige I. (1793-1859)

Two turtles.

"Fifty-three views of the Tokaido."

Kawasaki. No. 3.

Kanagawa. No. 4.

Totsuka. No. 6.

Fujisawa. No. 7.

Hiratsuka. No. 8.

Oiso. No. 9.

Odawara. No. 10.

Hakone. No. 11.

Mishima. No. 12.

Numazu. No. 13.

Hara. No. 14.

Yoshiwara. No. 15.

Kambara. No. 16.

Yui. No. 17.

Yejiri. No. 19.

Fuchu. No. 20.

Mariko. No. 21.

Okabe. No. 22.

Kanaya. No. 24.

Nitsaka. No. 25.

Okawa. No. 26.

Fukuroi. No. 27.

Mitsuke. No. 28.

Hamamatsu. No. 29.

Gioyu. No. 35.

Akasaka. No. 36.

Chiriu. No. 39.

Narumi. No. 40.

Yokkaichi. No. 42.

Ishiyakushi. No. 44.

"Celebrated Views of Yedo."

Bridge over the Sumida River.

Moonlight on the Sumida River.

View of the sea from Takanawa.

Mussel gathering at Susaki.

Plum tree season at Kameido.

Rain at Nippon bridge.

Snow at Nippon bridge (Morning)

Street scene in Yoshiwara.

Takata.

Tetpozu.

View of Mount Fuji from the O bridge; boat in foreground.

Yeitai bridge.

Hiroshige II.

Benten Temple at Inokashira.

Rain storm. Traveler taking refuge in a shop.

Hokuba (1770-1844)

Fish suspended over a fire.

Hokusai (1760-1849)

God of Fortune (Hotei)

Yoji blowing his astral body into the air.

Portrait of Otomo-no Kuronushi, a poet.

Children teasing a mad woman.

Drinking tea.

Drying the cloth.

Four awake.

Lady holding a musical instrument (Koto)

Lady taking off her court costume.

Lumbermen sawing wood in the mountains of Totomi district.

Making tea while tea-leaves are dried before the fire.

Making pudding for the May festival.

Mother playing with baby.

"No" dancers.

Peasant woman carrying bundle on which rests a kite.

Travelers crossing river on men's backs.

Woman carrying bow and arrows covered by flag.

Woman holding a rooster while child gives it drink from a bowl.

Woman making paper band for the hair.

Woman washing cloths by the River Tama.

Women procuring water at the spring, while coolies pass with a burden.

Wrestler holding up a bale of rice.

Kite.

Scenes from the play, "Chushingura."

Acts I-XII. (Two scenes from Act XII)

Waterfall of Aoi-no-oka.

Completing the pilgrimage by climbing sacred Fuji.

Mannen bridge of Fukagawa, Yedo.

Mount Fuji from a junk sailing from Kazusa to Yedo.

Fuji from a Buddhist temple. (Honganji)

Mount Fuji from Misaka town among hills of Koshin.

Mount Fuji from Senju town in Musashi.

Mount Fuji from the Bay of Ejiri.

Mount Fuji from the country at Umesawa, Sagami.

Mount Fuji from Enza-Matsu, Aoyama, Yedo.

Mount Fuji from the old mill at Indin.

Mount Fuji from the shore at Tamagawa.

View of sea of Kanagawa, on the Tokaido.

Waterfall of Mount Kurokami.

Waterfall of Ono.

Hokusai (1760-1849)

Waterfall of Oyama.

Waterfall of Yoro.

Waterfall of Yoshino.

"Scenes on the Tokaido."

Arai. (Travelers attended by carriers crossing a mountain)
Two prints.

Fujikawa on the Tokaido. (Travelers on horseback crossing
a bridge)

Gyoyu. (Lady making her toilet)

Kameyama. (Porters resting)

Kanaya. (Mount Fuji in the distance)

Kanbara. (Fishermen pulling in nets)

Kawasaki. (The ferryboat)

Okabe. (Traveler arriving at hotel)

Shimada. (Travelers crossing river)

Shono. (The Feast)

Yoshiwara. (Making cheese)

"Views of Lake Biwa."

Autumnal moonlight at Ishiyama.

Evening Bell of Temple Mii.

Evening glow at Seta.

Evening snowstorm at Hira.

Nocturnal rain at Karasaki.

Return of fishing boat at Yabashi.

Summer breeze at Awazu.

Wild ducks at Katata.

"Views of Mount Fuji."

Fukagawa wood-yard.

Man fishing; Kai district.

Mount Fuji from the sea; shore of Shichiri.

Shimomeguro. (Pilgrims ascending Mount Fuji)

Ushibari, Hitachi. Boat in the marsh. (Two copies)

Windstorm at Ejiri.

Persimmon and grasshopper.

Fish in a pan.

Kikumaro Utagawa.

Flower in pot. (Two prints.)

Kiyomasu (1679-1762)

An actor.

Kiyomitsu (1735-1785)

An actor.

Caricature of an actor.

Girl in contemplation.

Woman reading a letter on veranda.

Kiyonaga (1742-1815)

Children playing.

Woman lighting a lantern; man smoking.

Woman's bathroom.

Kiyonobu (1664-1729)

Family promenade.

Woman painting a screen.

Woman with an umbrella; child beside her.

Kokushu.

Taking a walk in cherry blossom season.

Koriusai (wk. 1760-1780)

The promenade.

Two women walking; one holding an umbrella.

Women playing ball.

Kosiusai (1728-1809)

Children at play.

Cock-fight.

Konchika and Yoshichika (Contemporary)

Women's bathing-house.

Kunihiro

Woman striking a drum giving the signal for closing the gate in Yoshiwara.

Nightingales in cages; plum blossoms.

Kunisada (1785-1864)

Seven gods of fortune.

Portrait of Nakamura Utaoku, an actor.

Dancing girl with crown and fan.

Girl and child walking in the moonlight.

Girl holding a fan.

Girl holding umbrella; snowing.

Girl playing with a child.

Mother nursing her baby protected by a mosquito net.

Woman in street attire.

Woman making her toilet.

Woman posing.

Woman standing looking over left shoulder.

Woman with umbrella; snow in background.

Women at a well.

Young boy with a fan, and a small box for crickets.

Kunitame (attributed to)

Plum blossoms.

Kunitsuna (wk. mid. 19th cent.)

Courtyard of a temple.

Kuniyasu, Utagawa (1802-1836)

Yoshiwara girl with an attendant.

Rainfall at Karasaki (Eight views of Lake Biwa)

Kuniyoshi (1788-1801)

Boy carrying wood; another boy holding cloth.

Girl reading a letter.

Woman holding lantern, and attended by her maid.

Yoshiwara girl.

Raining on the bank of the Omumaya River. (Yedo)

Masanobu, Okumura (1693-1768)

Poetess.

Woman covering the eyes of a man, and blowing away his astral body.

Moronobu, Hishikawa (1637-1716)

Young man having his hair combed by a maid; on the left a woman writing a letter.

Sadahide, Utagawa.

Eight views of Lake Biwa.

Sadakage (Pupil of Kunisada)

Yoshiwara girl standing by a lantern.

Shigeharu.

Helmet on a plum tree.

Shigenobu, Nishimura (worked 1830-1855)

Boy turning a stone into a goat, with his magic stick.

Lady walking attended by her servant who carries a box.

Shigenobu, Yanagawa (1786-1832)

Female dancer standing with a fan.

Shiko.

Lion dancers.

Shinsai.

Ferry-boat.

Shunman (1780-1800)

Girl playing ball with dog.

Box containing samples of flowers.

Wooden toy pigeon on top of a stick.

Shunsen.

Four seasons.

Horses.

Shunsho (1726-1792)

Welcoming a guest; Palace garden in background.

Woman making her toilet, looking in a mirror held by man sitting at her feet.

View in a palace.

Shunyei.

Scene from the drama "Chushingura."

Tokei.

Cherry blossoms; with cabinet containing utensils for making tea.
Decoration for New Year.
Treasure ship.

Tominobu (wk. early 19th cent.)

Woman carrying doll.

Toyohiro (1773-1828)

Magician raising dragon from an ash receiver.
Royal family in a garden on a spring day, drawing pictures on fans.
Cock and hen.
Two hens and sparrow.

Toyokuni I. (1768-1825)

Woman holding umbrella against an attack.
Woman holding roll of silk.
Two women in a garden. (Autumn scene)
Fukurokujin and Daikoku. (Gods of Fortune wrestling)
Woman posing, holding a paper scroll.
Girl dancing. (Shiokumi, the name of the dance)
Girl with pipe.
Girls on the veranda look at the men wrestling.
Woman standing near a bush.
Woman standing with bleached cloth in her arm.
Woman carrying pail filled with flowers.
Warrior bearing a letter in a cleft stick.
Girl dancing with a hobby-horse.
Upper story of a Daimyo's villa, overlooking the sea.
Women drawing water from a well which is decorated in honor of a New Year festival.
Annual fireworks on Sumida river. (Yedo)
In a Daimyo's garden.
In Daimyo's garden. (Moonlight in the fall)
Nobleman at a Hot Spring hotel.
Picnic in the country. (Autumn scene)
Scene from a Play.
Portrait of an actor as Oishi Yoshio.
Scene in a kitchen.
Boy standing on wharf; purple iris beds in background.

Toyokuni II.

Portraits of Hashidate (2), Komurasaki, Shiratama, and Wakamurasaki.
Cooking. Preparing the fish.
Woman admiring herself in a glass.
Woman standing holding cloths in her right hand.

Toyomasu, Ishikawa (worked 1740-1770)

Children playing.
Girl's festival.

Toyonobu (1711-1785)

Two girls playing with a ball.

Woman hanging out her dress to dry, standing on another woman who is lying on the grass.

Tsukimaro (1753-1805)

Two men carrying "Kago" on their shoulders while another man holds a lantern.

Utamaro (1753-1803)

Angry baby.

Archer.

Two lovers, one with head-dress holding a scroll.

Woman having her hair combed.

Two women drying clothes.

Two women walking, one holds an umbrella.

Daughter receiving scroll from her mother.

Girl with pipe. (Silvery background)

Girl holding towel in her hands. (Silvery background)

Child holding mask on its face, mother pretending to be scared.

The ferry-boat.

New Year's festival; before the shrine of the god of fortune.

Child carried on the back of its sister.

Making tea at young girls' festival.

New Year's festival. (Boy receiving gifts)

Three ladies gathering mussels.

Mother protected by mosquito net, nursing her baby.

Scenes from the play "Chushingura." Acts I-XII.

Children looking into the peep-show.

Yeisen, Keisai (1790-1848)

Girl arranging her hair.

Girl with wooden bucket.

Three Yoshiwara girls, each standing by a cherry tree in blossom.

Woman opening scroll.

Woman holding scroll to her head.

Woman with lantern.

Yeisho, Fujiwara (worked 1781-1800)

A promenade.

Children at play, carrying cherry boughs.

Yeizan, Kikukawa (worked 1810-1830)

Woman holding a child on her arm.

Woman writing a letter.

Geisha girls in tea-house garden at night; tea-house in background.

Garden of a tea-house.

Woman walking holding a lantern.

Yoshiwara girl with child attendant.

Young lady and her looking-glass.

Young beauty enjoying the cool of the evening.

Yeizan, Kikukawa (worked 1810-1830)

Rain storm at evening.
Geisha girl walking out in the moonlight in autumn.
Ten o'clock at a tea-house.
View of the Yoshiwara.

Yenkyo.

Portrait of an actor.

Yoshikazu, Utagawa.

Yoshitsune playing on a flute.

Yoshitoshi (worked 1850-1885)

Page with an iris.

Anonymous.

Design of bowl.
Festival dancing before the Cave Palace of Amaterasu.
Morning at Yoshiwara. Snowing out-of-doors.
Women in procession at cherry festival.

II. ORIGINAL DRAWINGS

Buncho Tani.

Horse lying down.

Bunpo.

Man bathing in a tub.

Buson.

Man seated at a table.
Man seated; cane in foreground.
Man seated with "Kamishimo."

Doan Yamada.

Radish.

Gyosai Kawanabe.

Scene from the farce "Kitsunetsuri."

Hiroshige.

Devil chanting with a bell, dressed as a priest. Two prints.

Hoitsu.

Gourd.

Hokusai Katsushika.

Cucumber and eggplant.
Radish in a pot, and a letter attached to a small stick.

Kyuro Otsu.

Blind man with musical instrument on his back.
Female dancer at a July festival.
Male dancer at a July festival.
Man lifting a stone.
Mother and her two children.
Two brave attendants of Minamoto Yorimitsu.

Matora Oishi.

Kamo festival in Kyoto.
 Soldier.
 Two travelers passing a mile-stone.
 "Yamabushi."

Matora Oishi (attributed to)

Children playing "War."
 Cock-fight in court.
 Rice-pudding pedler.
 Three adult figures seated on a bench at Yoshiwara.
 Woman and male attendant.

Seigaku.

Prince Yamatodake disguised as a woman.

Settso Koisoazaki.

Insects. Three prints.
 Night attack upon Kira's house by forty-seven Ronins. Ten prints.

Shinryu Watanabe.

Small fishes in rapids.

Utamaro (1753-1805)

Woman nursing her baby.

Zeshin Shibata.

Teapot and plum blossoms.

Anonymous (Chinese school)

Copy of "Kakemono" picture.

Anonymous (Kano school)

Persimmon tree.

Anonymous (Katsushika school)

Bird and spider.
 Bird hunter.
 Chinaman with long pipe.
 Court servant sweeping in the garden.
 Mount Fuji and poet Saigyō.
 Ghost of badger coming out of a pot.
 Imps dancing around a fisherman.
 Landscape, in blue and white. [Mount Fuji]
 Landscape, in blue and white. [Village in foreground]
 Landscape. (Snow scene)
 Man and woman walking in the moonlight.
 Man walking in the snow.
 Man yawning.
 Moso carrying the bamboo shoots on his shoulder.
 Old man yawning.
 Priest.
 Sennin and crane.
 Teacup and spoon.

Anonymous (Katsushika school)

Three birds.
Traveler.
Two men playing "Ken."
Two rats and three jewels.
Woman after bath.
Woman standing with fan.
Yebisu (god of fortune) carrying a basket of "tai" fish.
Young dog.

Anonymous (Tosa school)

Demon breaking a coffin.

Anonymous.

Bamboo. Two prints.
Bats and crescent moon
Birds.
Butterflies.
Capital punishment.
Characters in a Chinese novel entitled "Sei yuki."
Child cleaning the ear of Hotei.
Chinese lady.
Chinese tyrant.
Chrysanthemums.
Commander of army clad in armor of the middle ages.
Court guard.
Court servants resting.
Crow and scattered leaves.
Cuckoo and crescent moon.
Daikoku standing on a bag of rice.
Deserted boat.
Empress Jingo and her minister Takenouchi.
Figure studies.
Fish.
Five figure studies.
Flower (cotton)
Fox and rabbits.
"Fua-fua." (Farce)
Fukurokuju.
Grape vine. Two prints.
Hammer of Daikoku and mouse (his attendant) Two prints.
"Hana-ton-zumo." (Farce)
"Hochomuko." (Farce)
Horse galloping.
Hotei by the bag.
Hotei in the bag.
Iris.
"Kakiyamabushi." (Farce)
"Kikyo," an autumnal flower. Two prints.

Anonymous.

Kusunoki Masashige parting from his son.
 Magnolia.
 Man riding on another's back.
 Maple tree.
 Morning-glory.
 Mount Fuji and pine tree.
 "Nio" (Guardian god of temple gate) and Yoshiwara girl.
 "Nios," guardian gods at the temple gate. Two prints.
 "No" dancer.
 Old man.
 Plum blossoms. Two prints.
 Portrait of Sugawara Michizane. Two prints.
 Priest holding a bowl.
 "Ran," a grass.
 Rice-peddler, rolling "usu" on the snow. Two prints.
 Rural occupations.
 Sennin and two child attendants.
 Sparrow and paste pot.
 "Suehiroan." (Farce)
 Taira Tadanori arresting a priest whom he took for a Demon.
 Three adult figures (male)
 Traveling priest.
 Two figures.
 "Uba-ga-yado." (Farce)
 Wild strawberry.
 Woman seated by a charcoal fire.
 Woman seated with a scroll before her.
 Woman standing.
 Wounded soldier drinking water.
 Yoshiwara girl standing by lantern.
 "Yukino-shita," a grass.

III. WATER-COLOR PAINTINGS

Bokutei.

Landscape.

Hiroshige I. (1793-1859)

Eight Views of Fuji.

Arai, on the Tokaido road.
 Kanaya, District of Totomi.
 Miho of Okitsu, District of Suruga.
 Satta Mountain, District of Suruga.
 Shin Yoshiwara, Yedo.
 View of Takanawa, Yedo.
 View of Ueno Hill, Yedo.
 Yoshiwara, District of Suruga.

Hokusai Katsushika.

Monk destorying and burning up an image of Buddha.

Seiko.

Chrysanthemum by the stream.

Toko.

Pigeon perched on cherry bough.

IV. ILLUSTRATED BOOKS

a. Individual works

[An asterisk (*) indicates original drawings.]

Bairei Kono.

*Bairei Sensei Gwafu. Kyoto, 1880.

Ko-giyo Zushiki. Okura, Tokyo, 1883. Vols. I, II, V.

Bairin Kokunsai.

Sketch Book. 1826.

Bakusen.

Shikuzu.

Beisen Kubota.

Beisen Manyu Gwajo. Hakubunsha, Tokyo, 1889.

Bijitsu Hin Gwafu. Okura, Tokyo, 1894. Vol. III.

Boku-o.

Boku-o Shingwa. Tsurugaya, Osaka, 1753. 5 vols.

Bokusen Maki.

Bokusen Sogwa. Kyoto.

Kyogwa En. Izumiya, Tokyo, 1804. Vol. I.

Buncho Tani.

Buncho Gwafu. Ohashi, Nagoya, 1862. 2 vols.

Meizan Zufu. Shohakudo, Tokyo, 1804. 3 vols.

Tani Buncho Honcho Gwasan Daizen. Iwawoto, Tokyo, 1890.
2 vols.

Bunko.

*Sketch Book.

Bunpo Kawamura.

Bunpo Gwafu. Yanagiwara, Osaka, 1807, 1811. Vols. I, II.

Original Ed. Yanagiwara, Osaka. Vols. I-III. Reprint.

Bunpo Jingwa. Fugetsu, Nagoya, 1800. Original Ed. Yeira-
kuya, Nagoya. Reprint.

*Figure Designs.

Kangwa Shinan. Hishiya, Kyoto, 1810. 3 vols.

Kinpaen Gwafu. Hishiya, Kyoto, 1820.

*Sketches of facial expression.

Buson Yohantei.

Buson Sanju Roku Kasen. Sunoharaya, Tokyo, 1828.

Sketch Book. 1780-1850.

Chojisai.

Kotoritsukai. Kawachiya, Osaka, 1805. 3 vols.

Choko.

*Sketches. 1820.

Fukuzensai Shofu.

Itt pitsu, Gwafu. Tohekido, Nagoya, 1823.

Ganku.

Album of Sketches.

Getsho.

Zoku Akoya Bunko. Nagoya, 1797-1798. Vol. V.

Goryo Maekawa.

Koshi Heien no Zu. Jihei Tanaka, Kyoto, 1893. 2 vols.

Gyokusho Kawabata.

Illustrations from "No" dance and "Kyogen." Fukuendo, Tokyo, 1882.

Gyosai (or Kyosai) Kawanabe.

Bunmei Kwaigwa Hen. Tokyo, 1882.

Gyosai Gwa Dan. Iwamoto, Tokyo, 1887. 4 vols.

Gyosai Hyakki Gwadan. Butokudo, Tokyo, 1889.

Gyosai Hyakuzu. Wakasaya, Tokyo, 1831-1889. 9 vols.

Gyosai Mangwa. Chikira, Tokyo, 1881. Vol. I.

Illustrated proverbs. Tokyo.

Kyosai Gwafu. Tokyo.

Hanbei Shokosai.

Masukagami. Osaka, 1789. Vol. I.

Harunobu Suzuki (1705-1772).

Harunobu Gwajo, 1770. Vol. I.

Haruyoshi Yamamoto.

Honcho Hyakusho Den. 1853.

Hauzan Matsukawa.

Hesono Yadogae. 12 vols.

*Original hand drawing of "Hesonoyadogae." 6 vols.

Hirokage and Hoki.

Comic views of Yedo.

Hiroshige I. (1793-1859).

*Album of sceneries and customs.

*Free-hand sketches.

Illustrations of the fifty-three towns on Tokaido (Eastern seaside road) and three great cities. (Small-sized album.) Aritaya, Tokyo.

Illustrations of the fifty-three towns on Tokaido (Eastern seaside road). (Large-sized album.) Tokyo.

Oyedo Meisho. Tokyo.

Sho-shoku Gwatsu. Shorindo, Yedo. Vol. II.

Sohitsu Gwafu. Kinsho-do, Tokyo, 1850. Vol. II.

Yedo Hanabi Senryo. Vol. II.

Yehon Yedo Miyage. Kinkado, Tokyo, 1861. Vols. I, II, VIII.

Hiroshige II.

Flowers and sceneries. 1877.

Hoitsu Uka.

Kenzan Iboku. Kyoto, 1826.

Hokuba Teisai (1800-1840).

*Costume Sketches. Tokyo.

Hokusai Katsushika (1760-1849).

Album illustrating Japanese and Chinese legends. Tokyo.

Eiyu Zue. Osaka, Tokyo, 1825.

Fuji Hyaku Kei. Tohekido, Nagoya, 1834.

Hokusai Dochugwafu. Tohekido, Tokyo.

Hokusai Gwaen. Sunoharaya, Tokyo, 1832. Vols. I-III.

Hokusai Gwafu. Tohekido, Tokyo, 1849. 3 vols.

*Hokusai Gwajitsu Jo. Tokyo. Vol. I.

Hokusai Gwaroku. Hishiya, Nagoya, 1813.

Hokusai Mangwa. Eirakuya, Nagoya, 1814. Vols. I-XII.
Original Ed.

Hokusai Mangwa. Katano, Nagoya, 1875. Vols. I-XV. Reprint.

Hokusai Shashin Gwafu. Meguro, Tokyo, 1891. Reprint.

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Joruri Zekku. Tokyo.

Joruri Zue. Vol. I.

Katsushika Shinso Gwafu. Matsumura, Tokyo, 1890. 2 vols.
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Manshoku Zuko. Gungyokudo, Osaka. Vol. V, 1850, Vol. II,
1891.

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Santai Gwafu. Yeirakuya, Nagoya, 1816.

Shin Hinagata. Sunoharaya, Tokyo, 1836.

Shuga Tehon. Kaishinro, Tokyo, 1892. Reprint.

Sketches. Tokyo.

Yehon Azuma Asobi. Sunoharaya, Tokyo, 1802. Vols. I-III.

Yehon Kokei. Suzanbo, Tokyo, 1834. Vols. I-II.

Yedo Meisho Zue. Tokyo.

Yehon Onna Imagawa. Tokyo.

Yehon Sakigake. Suzanbo, Tokyo, 1836. Vols. I-III.

Hokusai Katsushika and Toyokuni.

Retsujo Hyakunin Isshu. Yamaguchiya, Tokyo, 1847.

Hokyo Kangetsu.

Sankai Meisan Zue. 1798. Vols. I, III-V.

Honen Tsukioka.

Shusho Suiko den. Ohashido, Tokyo. Vol. III.

Hoyen Nishikawa.

*Album of sketches.

Ichiro Yashima.

Ichiro Gwafu. Gwasendo, Tokyo, 1781. Vol. II.

Itcho Hanabusa (1651-1724)

Gunchō Gwayei. Yejima, Tokyo, 1769. 3 vols.

Gwahon Shuyo. Tokyo, 1751. Vols. I-II.

Itcho Gwafu. Tokyo, 1770.

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Kagematsu.

Kwaidan Hanafubuki. Hokurindo, Tokyo, 1836. Vol. I.

Kanenari Akatsuki.

Yodogawa Ryogan Shokei Zue. Osaka.

Kansai Ichikawa.

Kansai Gwafu. Su-shido, Tokyo, 1891-1893. Vols. I, III, V.

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Nitshin Senso Yemaki. Shunyodo, Tokyo, 1895. Vols. II, III, V.

Keigaku.

* Free-hand sketches. Vols. XVI-XIX.

Keika Hasegawa.

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Keinan.

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Keisai Kitao (died 1824)

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Jin-butsu Ryakugwa Shiki. Shin-sho Do, Tokyo, 1799. Vol. I.

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Sansui Ryakugwa Shiki. Shunpudo, Tokyo, 1800.

Soka Ryakugwa Shiki. Tokyo.

Kiho Kawamura.

Kiho Gwafu. Seiho Do, Kyoto, 1824.

Kingwa.

Kyoka Sode Tsuzura. Shikaisai, 1812.

Kinsa Urakawa.

Yehon Hayamanabi. Kochiya, Osaka, 1848.

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- ✓ Akegarasu Sumieno Uchikake. Koeido, Tokyo, 1863. Vol. V, Part I; Vol. VI, Parts I-II.
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- ✓ Shinji Andon. Toheki Do, Nagoya. Vol. II.
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- Yamato Niskiki. Bunkiyudo, Kyoto, 1888-1891, 4 vols.

✓ **Masanobu Okumura (1685-1764)**

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Matora Oishi.

- Harikae Andon. Tohekido, Nagoya.
- Shinji Andon. Kobaien, Nagoya, 1829.
- Sogwa Hyakubutsu. Tsurugaya, Osaka, 1832.

Minwa Aikawa.

- Bungwa Hyaku Nyo. Maikawa, Tokyo, 1814.

✓ **Mitsunobu Hasegawa.**

- Tobae Fude Byoshi. Kajita, Nagoya, 1st Ed. 1772. 2 vols.

Mokufu.

- Toba Meihitsu Gwafu.

Morikuni Tachibana.

Unpitsu Sogwa. Nishimura, Tokyo, 1749. Vol. II.

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Tama Hiroi. Bunkai Do, Toyama.

Nangaku.

* Nangaku Gwahon.

Nangaku and Bunpo.

Shukyo Gwafu. Kawachiya, Osaka, 1811.

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* Sanjuroku Kasen. 1822.

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Riusen Gwafu. Minoya, Nagoya, 1834.

Ryusai Shigeharu.

Yakusha Sangokushi. Bunkindo, 1831.

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Meihitsu Gwafu. Kinzuido, Tokyo, 1859. Vol. II.

Seisho.

* Seisho Gwafu.

Seiyo.

Kyoka Meisho Fuso Zue. Shunyutei, 1835. Vol. I.

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Hyakki Yako. Naganoya, Tsu, 1805.

Hyakki Yako Shui. Naganoya, Tsu, 1805, 1st ed. 1781. Reprint.

Senka.

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* Jinbutsu Jo.

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* Sketches.

* Sogajo. 4 vols.

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* Jinbutsu Kwacho. 1825.

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Shigenobu Yanagawa.

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*Bamboo and flower.

Takekiyo Kita.

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Toshu Tamate

Kaiko Shingwa.

Toyohiro Utagawa (1773-1820)

Kyo-gwa Jo

Toyokuni Utagawa (1776-1835)

Omisoka Akebono Zooni. Koyedo, Tokyo.

Yakusha Sodéka-gami. Tokyo, 1804.

Yedo Hanabi Senryo. Tokyo.

Tsunenobu Kano.

Album of drawings.

Ueda.

*Picture album.

Usen.

Kyogwa Awase. 1876.

Utamaro Utagawa.

Churui Gwafu. Okura, Tokyo, 1892. Reprint.

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*Sketches. 1866.

Yeisen Keisai.

Buyu Sakigake. Tohekido, Nagoya, 1885.

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Yehon Nishiki no Fukuro. Gungiokudo, Osaka, 1828. Vol. I.

Yeisen Gwafu. Sunoharaya, Tokyo. Vol. I.

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Yeisenin Kano.

*Collection of Sketches.

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Sensai Yeitaku Gwafu. Kineido, Tokyo, 1884. Vol. I.

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*Kyoka Hyakunin Ishu.

Yisai Katsushika.

Sai-gwa Zushiki. Tokyo, 1864. Vol. IV.

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Yosai Kikuchi (1787-1878)

Kikuchi Yosai Gwafu. Okura, Tokyo, 1891. 2 vols.

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Kumanaki Tsuki. Hiro-oka Ya, Tokyo, 1867.

Yoshichika Utagawa.

Shiranui Monogatari. Kiku-ju-do, Tokyo. Vol. XXXVIII,
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Yoshiharu.

Ansei Kenbun Roku. Tokyo, 1856.

Yoshiharu Utagawa.

*Gwa jo.

Yoshitora Utagawa.

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Yoshitoshi Tsukioka.

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Yuho Tanaka.

Bijitsu Oyo. Bunkyo, Tokyo, 1890. Vol. II.

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Zaisen Shugwa Cho. Tanaka, Kyoto, 1889.

Zeshin Shibata.

Sketches. Tokyo, 1885.

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*Collection of Designs.

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Gwafu. Vols. II, IV.

Gwahon Soshi.

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*Illustrated description of "Jiujitsu."

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Instructions in drawing the Bamboo. 2 vols.

*Jinbutsu Gwajo.

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Kakuchu Enzu. 2 vols.

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*Kyo Gwa Kau. 1875.

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Shoshoku Jinbutsu Gwafu. Yoshidaya, Tokyo, 1859.

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Tengu no Tawamure. 2 vols.

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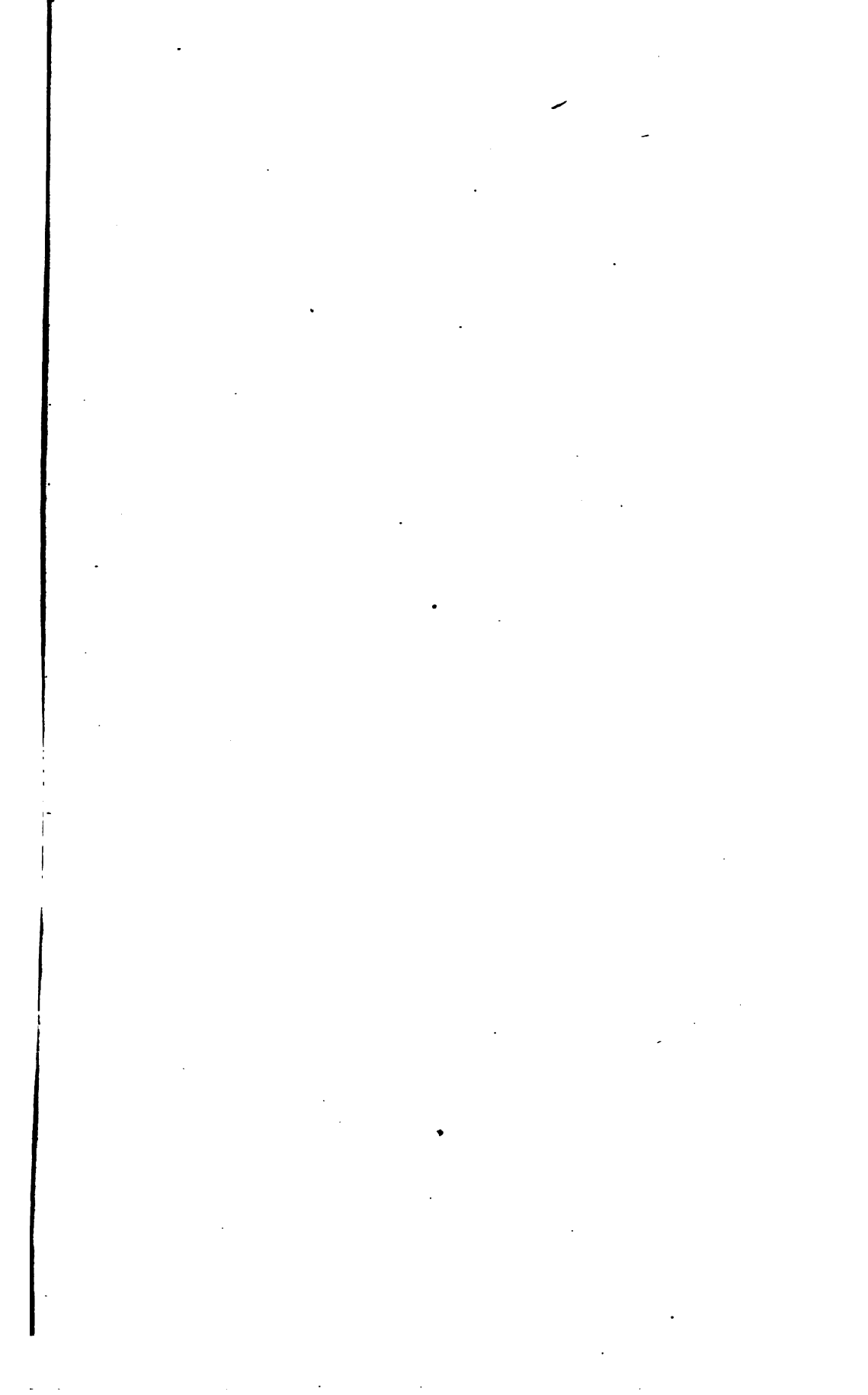
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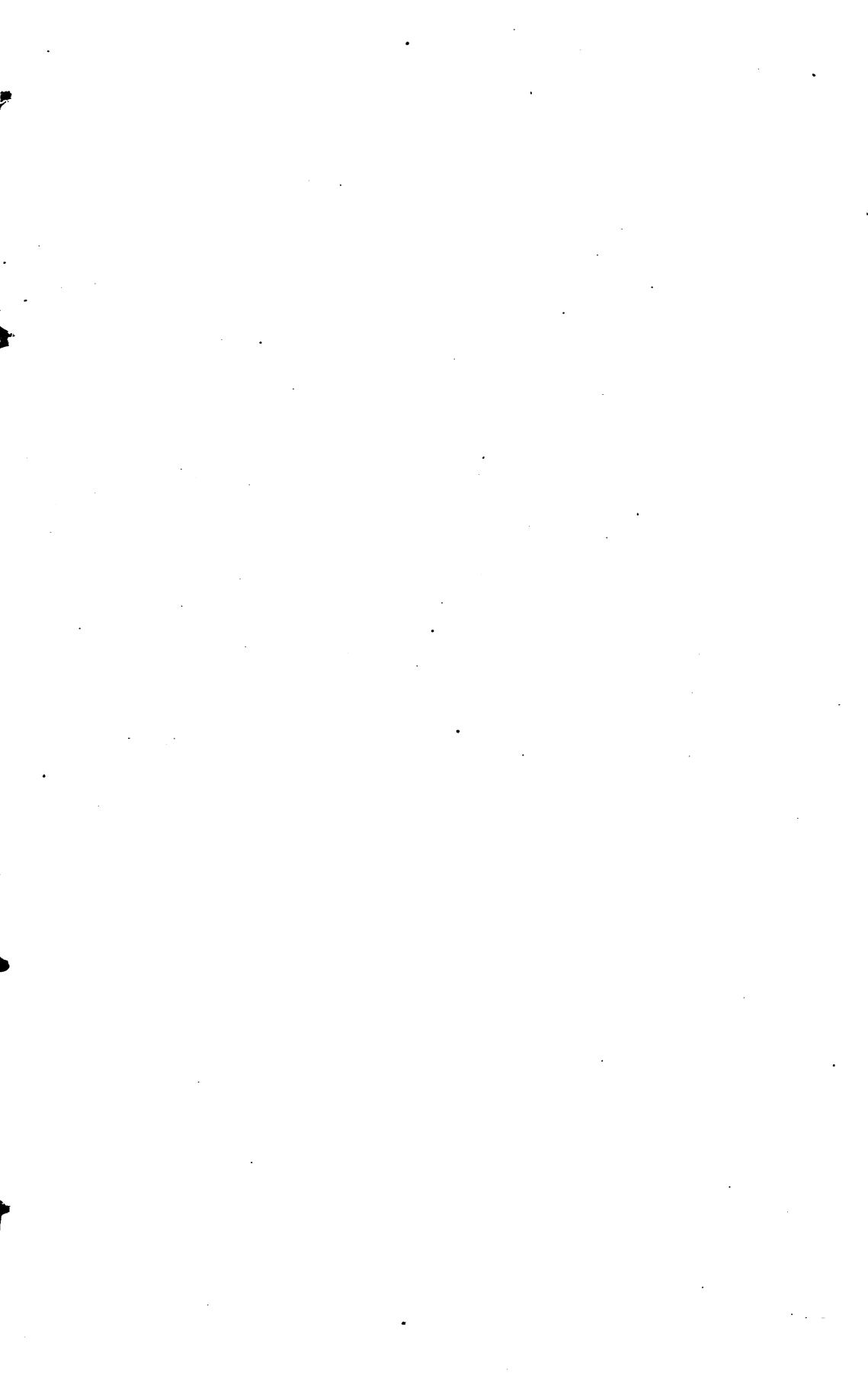
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 Views of Mount Fuji.
 Yamato Jinbutsu Gwafu. Vols. I, II.
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b. Collected works

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 Album of Drawings of Chinese schools.
 Album of fan pictures. By Hokusai and others. 2 vols.
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 Album of pictures by celebrated artists. 1804-1850.
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 Gokinai Sanbutsu Zue. Shioya, Osaka, 1813. 5 vols.
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 Hoka Shu. 1804-1850.
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 Illustrations of the short poems ("Hokku"). Albums I-IX.
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